

THE
FOOTLIGHT CLUB

PRESENTS

The SCHOOL *for* SCANDAL

FOR ITS

150TH PERFORMANCE

AND ITS

46TH ANNIVERSARY



ELIOT HALL, JAMAICA PLAIN

FOOTLIGHT ORCHESTRA



First Violins

Mr. H. B. TOWER
Mr. CLARENCE BURR
Miss J. P. COOPER

Miss ANNIE B. BEALE
Miss ROSAMOND LILLIE
Mr. A. THOMA

Second Violins

Mrs. E. O. ACHORN
Mr. ALBERT H. LYTHGOE

Mr. JOHN HOOPER
Miss LEAH ARMSTRONG

Violas

Mr. E. O. HILER
Mr. W. G. MOREY

Mr. H. C. LYTHGOE
Mr. F. E. CABOT

'Cellos

Mr. S. A. SARGENT
Mr. W. H. W. BICKNELL

Mr. E. J. SILBERBERG
Mr. WILLARD LOVELL

Bass

Mr. GUY F. DENSMORE

Flute

Mr. EDWARD RAMSEYER

Oboe

Mr. NORMAN BARKER

Clarinet

Mr. L. STANLEY REDDING

Bassoon

Mr. H. HOGARTH-SWANN

Horn

Mr. F. W. OLIVER

Trombone

Mr. RALPH W. STEARNS

Conductor

Mr. D. RALPH MACLEAN

PROGRAMME



Overture

“Iphigenia in Aulis”

Gluck

English Medley

Elizabethan Days

Kramer

Nell Gwyn

German

Cars for the Subway via South Huntington Avenue, and for the Dudley Street Terminal, leave the corner of Eliot Street at frequent intervals

SHERIDAN
AND
"THE SCHOOL FOR SCANDAL"

"The School for Scandal" was first produced in 1777. One hundred years later it was produced by Augustin Daly's Company at the Boston Museum within a few weeks of the birth of the Footlight Club which now presents it for its 150th performance.

Sheridan was born in Dublin, October 30, 1751, and died in London, July 7, 1816. "The School for Scandal" was his fifth play, "The Rivals" being among his earlier works, yet it was written before he was twenty-six.

While it appears to be true, from the discovery among his papers of several different drafts of the earlier acts, that he took great pains with this part of the composition, it seems to be no less clear that he was characteristically behind-hand at the end and that the last five scenes had to be dashed off after the earlier scenes had already been put into rehearsal. . . . "Finished at last, thank God" wrote the author on the last leaf of his copy. It is not surprising to be told that Hopkins, the prompter of its first production, added a cordial "Amen" to the author's statement.

Sir Herbert Tree wrote as follows in the program for his London production of the play in April 1913:—

"Sheridan had, like most great dramatists, lived in the atmosphere of the theatre, he was the son of an actor and himself the manager of Drury Lane. Incidentally he was a member of Parliament and a skilled fighter in the cause of women—militant tactics which today might be considered a work of supererogation. His two duels for the beautiful songstress, Elizabeth Linley, who became his wife, will be remembered.

"It is interesting to learn that a license was refused for the play before its first performance. Sheridan described the incident himself to the House of Commons many years later. To quote Brander Matthews in his introduction to the play: 'It happened at this time there was the famous city contest for the office of Chamberlain between Wilkes and Hopkins. The latter had been charged with some practices similar to those of Moses the Jew, in lending money to young men under age, and it was supposed that the character of the play was levelled at him in order to injure him in his contest, in which he was supported by the ministerial interest. In the warmth of a contested election, the piece was represented as a factious and seditious opposition to a Court Candidate. He, however, went to Lord Hertford, the then Lord Chamberlain, who laughed at the affair and gave the license.'

"The comedy was on its production an immediate success. Reynolds, the dramatist, who passed the theatre during the performance, gives outside evidence of the enthusiasm: 'I heard such a tremendous noise over my head, that, fearing the theatre was proceeding to fall about it, I ran for my life; but found the next morning that the noise did not arise from the falling of the house, but from the falling of the screen in the fourth act, so violent and tumultuous were the applause and laughter.'

"William Hazlitt writes of Sheridan: 'His comic muse does not go about prying into obscure corners or collecting idle curiosities, but showing her laughing face, she points to her rich treasure, the follies of mankind. She is garlanded and crowned with roses and vine leaves. Her eyes glow with delight and her heart runs over with good-natured malice. Her step is firm and light and her ornaments consummate.'

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"Charles Lamb, in his well-known recollections of the play and the acting, claimed 'The School for Scandal' as a 'purely artificial comedy,' and his elaboration of this idea is masterly in its charm. I dare to say, however, that the 'gentle Elia' lacks a nice appreciation of the unconscious machinations of genius. If, indeed, the author did not intend that his charac-

ters should appeal to the sympathies, he reckoned without his guests—the audience. 'The School for Scandal' is essentially a human document; in watching this play we needs must yield to its inherent passion. Although it may be true that the genius of Sheridan was greater in the direction of wit than of humour (and the greater of these is humour), the abiding sway of 'The School for Scandal' is surely due to the heart interest with which it is informed. It is this very humour of the heart, despised by pedants, which has preserved and will preserve this masterpiece through the ages. Ephemeral intellect, grimacing at sentiment, owns its little day. Humanity abides. Cynicism is but the humour of hate."

This production is in accordance with the William Warren edition, printed from the acting book used in the performances of the famous Boston Museum Company by the courtesy of the late Annie N. Clarke, for many years its leading lady.

The exigencies of a small and shallow stage enforce some slight liberties with the settings as published. Lady Sneerwell's Boudoir in Act I is turned into a drawing-room, so that a single major setting may serve in both the first and second acts. The Banquet Hall and the Picture Gallery at Charles Surface's are likewise molded into one and the intermissions of Act III adjusted accordingly; a procedure evidently followed also in Sir Herbert Tree's 1913 production, in which various other adjustments of intermissions were made, the play being in four acts instead of five. Thus it will be seen that we are in honorable company in making these slight concessions to the exigencies of stage management.

THE SCHOOL FOR SCANDAL

BY

RICHARD BRINSLEY SHERIDAN

CHARACTERS

SIR PETER TEAZLE	Mr. Henry M. Goodrich
SIR OLIVER SURFACE	Mr. Harry H. Gay
JOSEPH SURFACE	Mr. William Stanley Parker
CHARLES SURFACE	Mr. Reginald C. Foster
CRABTREE	Mr. William O. Safford
SIR BENJAMIN BACKBITE	Mr. Edmund Quincy
ROWLEY	Mr. Archibald R. Tisdale
MOSES	Mr. Arthur Wallace Rice
TRIP	Mr. Lester W. Harding
SNAKE	Mr. Francis B. Stewart
CARELESS	Mr. Joseph Sargent, Jr.
SIR HARRY BUMPER	Mr. Bertram G. Waters
LADY TEAZLE	Mrs. Thorndyke D. Howe
MARIA	Miss Margaret Stoddard
LADY SNEERWELL	Mrs. Sydney V. Fairbanks
MRS. CANDOUR	Mrs. Philip G. Carleton
SERVANT OF LADY SNEERWELL	Mr. Louis M. Faulkner
SERVANT OF JOSEPH SURFACE	Mr. John A. Abbott

SCENES

- Act I.* Scene 1. Lady Sneerwell's Drawing-room.
Scene 2. A room at Sir Peter's.
- Act II.* Scene 1. A room at Sir Peter's.
Scene 2. Lady Sneerwell's Drawing-room.
Scene 3. A room at Sir Peter's.
- Act III.* Scene 1. A room at Sir Peter's.
Scene 2. A room at Charles Surface's.
Scene 3. Banquet Hall at Charles Surface's.
- Act IV.* Scene 1. A room at Charles Surface's.
Scene 2. The Library at Joseph Surface's.
- Act V.* Scene 1. The Library at Joseph Surface's.
Scene 2. A room at Sir Peter's.
Scene 3. The Library at Joseph Surface's.
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After *Acts I* and *IV* there will be intermissions of five minutes.
Before and after *Act III* there will be full intermissions with orchestra.

MANAGEMENT

SCENERY AND PROPERTIES

Mrs. JAMES S. LEE, MISS FRANCES GOODWIN, MISS LOUISE COBURN
Mrs. JOHN E. BOIT, MISS ELIZABETH WARNER
Mr. FREDERICK G. HOPKINS, Mr. F. C. BOWDITCH, Jr.
Mr. ROBERT D. WARE, Mr. WILLIAM STANLEY PARKER

PROMPTER

Miss GRACE CHANDLER

ACTING MANAGER

Mr. WILLIAM STANLEY PARKER

